

Differentiated Instruction Lesson Planner

Unit Overview:

Students should come away from this unit knowing how to compose in ABA form using the creative process (Big idea). Coming into this unit, students will already have a basic knowledge of music theory, sight reading and the elements of music. Each lesson will incorporate differentiated instruction to better facilitate student learning. The unit will be taught later in the year (i.e, term 2) so that students may acquire the necessary background knowledge to succeed.

Subject: Music **Course Code:** Gr. 5 **Title:** Composing/Creative Process Pt I

Curriculum Policy: Ministry of Education: The Ontario Curriculum Grades 1-8, The Arts

Duration: Part I, 45 minutes (1 period) **Time of year:** Spring (early 2nd term)

Instructional Strategy: Anticipation guide and exit cards

To activate prior knowledge and promote interest begin by asking students the following prompts:

- Would you like to all play Tinker, Taylor on the xylophones (Orff – Schulwerk: Music for Children, pg. 4 e.g., ABA Form)? (Yes/No to performance)
- Why do musicians use notation?
(Composers use music notation to record/recall their ideas.)
- How would one create a song? Are there a series of steps to follow?
(Identify creative process)
- Did you know... that some of your favourite pop songs are made up of different patterns called form. (Yes/No)
- What type of music do you like listening to? (Interest)
- What is your favourite instrument? (Interest)

1. DI Structure: Learning Contracts (learning goal)

Differentiated Instruction Details

Knowledge of Students

Differentiation based on student: Readiness & Interest

Need to know...

- *Students' Readiness* to learn this concept (i.e., Composing/Creative Process)

How to Find Out

- Determine students' readiness/assessment for learning through diagnostic via the following types of tools: anticipation guide and anecdotal in order to inform initial planning, teaching decisions and to tailor instruction to individual students' needs. Students will be observed as they complete an anticipation guide activity.

Differentiated Instruction Response

Based on students' readiness, I will differentiate instruction for students by adjusting pace, degree of independence, level of complexity, and amount of structure provided.

Curriculum Connections

Overall Expectation: C1. Creating and Performing: apply the creative process to create and perform music, etc.

Specific Expectation: C1.1, C1.2, C1.4, C1.5 (The Ontario Curriculum Grades 1-8, The Arts, pg. 114-115)

Learning Goal(s):

- i) Students will explore ABA form through performance.

**At the end of this Mini-unit, I expect students to be able to create a piece in ABA form using the creative process and transpose it using standard notation.*

Assessment and Evaluation

Assessment/Success Criteria

Assessment for Learning: Assess students for learning (i.e., strengths, needs, baseline data, etc.) prior to instruction by collecting diagnostic data via the following types of tools: anticipation guide and anecdotal comments/checklists in order to inform initial planning, teaching decisions and to tailor instruction to individual students' needs.

Formative assessment: look for participation, interest and enthusiasm in the topic. Lively questions and discussions may indicate good understanding. Be aware of students' body language to see if they've understood the content. Identify areas of students' progress and reflect on and adjust teaching program as necessary. Anecdotal notes/checklists will be used to assess student's knowledge as they share and discuss with their peers and instructor.

(Look to lesson 2 & 3 for summative assessment)

Assessment Tools

(i.e., exit cards, checklists, anecdotal comments, anticipation guide)

Prior Learning

Prior to this lesson, students will be able to:

- Have a basic knowledge of music theory & sight reading.
- Perform simple time songs on the xylophone using proper mallet technique

Materials and Resources

Xylophones, mallets, sticks, string, markers, white board, scrap paper, staff paper, computer, finale software, audacity recording software, LCD Projector and document camera.

Minds On (Focus)

- Establish a positive learning environment
- Connecting to prior learning and/or experiences
- Setting the context for learning

Whole Class or Groups: Learning Experiences including Structures/Instructional Strategies

Description

My music room has a carpet at the centre of the room with no desks present. Instruments are stored in shelves along the lower wall and are accessible to students. The room is ideal for group/individual work since it is open concept. Resources are plentiful with a host of pitched and non-pitched percussive instruments to choose from along with a good selection of children's music books. Rules/expectations are visibly colour coordinated and students have an understanding of the expectations. Technology is used daily and appropriately by myself and students to enhance learning opportunities. Word walls and anchor charts are displayed on the wall at eye level for reference.

- Teacher will gather the students on the 'performance carpet/floor'.
- Generate interest from the class by asking students if they'd like to play a Tinkler, Taylor song (e.g., ABA form) on the xylophone.
- Introduce anticipation guide prompts, music vocabulary and build on their schema (i.e., composers use music notation to record/recall their musical ideas).

Students (know the learner)	DI Structures	Strategies*
Readiness <ul style="list-style-type: none"> activate prior knowledge Interests <ul style="list-style-type: none"> personal/recreational /social 	<ul style="list-style-type: none"> Learning Contract – focus on the same learning goals for all students 	<ul style="list-style-type: none"> Anticipation Guide

Action (work)

- Introducing new learning or extending/reinforcing prior learning
- Providing opportunities for practice and application of learning

Whole Class or Groups: Learning Experiences including Structures/Instructional Strategies

Description

In the 1st lesson, the teacher will do the following to challenge and inspire students:

- Instructor will model via metacognition the ABA structure of a composition (e.g., pop/urban song) and then call upon student volunteers to co-create an ABA patterned song (e.g., xylophone, tone blocks, manipulatives) which can then be used as a class model (i.e., Learning contract – format);
- I will ask students for their ideas and we will create, reflect, revise, and rehearse together...even if it doesn't use the same rhythms or notes (or any specific and is just sound blocks)
- The information will be presented using a combination of styles (e.g., visual, auditory and kinaesthetic) to benefit learners.
- I may choose to have some students start at a different entry point (e.g., reviewing for some and extending learning for others) based on the results of the exit cards/observations

Students (know the learner)	DI Structures	Strategies*
Readiness <ul style="list-style-type: none"> activate prior knowledge 	Learning Contract – focus on the same learning goals for all students	Exit cards <ul style="list-style-type: none"> after learning the new concept— ask students to jot/comment on what they learned determines the readiness of students to learn this new concept

Consolidation and Connection (reflect)

- Helping students demonstrate what they have learned
- Providing opportunities for consolidation and reflection

Whole Class or Groups: Learning Experiences including Structures/Instructional Strategies

Description

As students consolidate and reflect on the content, they will uncover their readiness level, interest, and begin to realize their own learning preferences. Talking with students and observing their responses (e.g., exit cards) will provide me with some accurate and useful information to drive instruction (i.e., lesson 2).

Students (know the learner)	DI Structures	Strategies*
<ul style="list-style-type: none">• Student learning preferences	Learning Contracts	Exit cards

Lesson 2

Minds On (Focus)

Description:

- Revisit the class ABA form model and perform it as a class ensemble!

Action (work)

Description:

- Students and teacher will co-create and discuss a criteria rubric/checklist to assess the creative task. (e.g., Achievement chart for the arts)
- Children will then be paired up and asked to explore/produce/create a piece in ABA form; manipulatives will be provided to aid the creative process (e.g., xylophone, non-pitched instruments, popsicle sticks, strings, markers, tape recorder and scrap paper).
- Students can record their ABA form first and then identify with the help of the teacher the notes used in their song; students may also prefer to use manipulatives to create while others may prefer to use notation; the idea here is to have as few parameters to encourage the creative process
- Musicians will perform/record their composition to check for accuracy, musicality and playability.

Consolidation and connection (reflect)

Description: As a class, we will discuss the different/similar steps we all took in creating our ABA form songs. I will present and explain the different stages of the 'Creative process wheel' on page 20 of the Arts curriculum document and students will be asked to think back to the song activity and make connections between their creative process with that of the wheel. I will stress that the wheel is fluid and does not need to follow any particular order. I will use a Venn Diagram/Concept Map (e.g., DI instructional strategy) to organize the students' information. Students will also be asked to fill out an exit card and answer the following question: Which stage of the process did you find the most difficult/rewarding? (i.e., planning, exploring, etc.); Make a connection...How is this musical creative process wheel similar to other creative procedures?

Lesson 3

Minds on (Focus)

Description:

- Everyone stands in circle formation; one person names one of the creative stages (e.g., explore) and the word is passed to each person around the circle with on beat 'tap'; as a variation students can change the tempo and add two words at the same time starting from opposite ends of the circle
- The point of the game is to reinforce the names of the stages and to also show the stages aren't always used in sequential order

Action (work)

Description:

- Composers will then transfer their ABA music onto staff/chart paper; instructor will have to help those who used the recording process to decipher their notes (e.g., Karenjeet and Raza, listening to your recording, I think you played a couple of E notes here followed by a D and C note. Can you draw in your notes on the staff and make out the rhythms you used? Don't forget to label the different patterns in your song... ABA)
- Teacher will check for accuracy and provide feedback; students then transcribe their original composition into finale music software; students will be given opportunities to revise their piece in order to gain better understanding of the creative process/concept.
- Each group will transpose their song into finale; if students wish, they may share their composition with the rest of the class and perform their ABA piece.




Consolidation and connection (reflect)

Description:

- Students will then reflect on the creative process
- Peers can you use the criteria checklist to assess their work; the mastery level model will be implemented to ensure students are given as many chances as need to achieve success
- Students will again be asked to fill out exit cards identifying further learning goals they wish to achieve
- Instructor will also provide written feedback on the checklist (summative assessment)

The Achievement Chart For The Arts

Categories	Level 1	Level 2	Level 3	Level 4
Rating	2	2.5	3	4
Knowledge of content - compositional concept & structure (e.g., compose song using ABA form)	demonstrates limited knowledge of content	demonstrates some knowledge of content	demonstrates considerable knowledge of content	demonstrates thorough knowledge of content
Thinking - creative process, synthesizing, inventing/organizing notation, exploration (e.g., explore interesting musical notation possibilities)	uses processing skills with limited effectiveness	uses processing skills with some effectiveness	uses processing skills with considerable effectiveness	uses processing skills with a high degree of effectiveness
Communication - expression of ideas - perform original composition with expression/technique	expresses ideas with limited effectiveness	expresses ideas with some effectiveness	expresses ideas with considerable effectiveness	expresses ideas with a high degree of effectiveness
Application - making connections within and between various contexts How is this musical creative process similar to other creative procedures?	makes connections within and between various contexts with limited effectiveness	makes connections within and between various contexts with some effectiveness	makes connections within and between various contexts with considerable effectiveness	makes connections within and between various contexts with a high degree of effectiveness

Date(s) received:	Question(s):
Assessed by  Teacher Total:  Self <div style="display: flex; align-items: center; justify-content: center;"> <div style="margin-right: 10px;">/16</div>  Partner </div>	Assignment/Performance: Student:

Parent Signature: _____

Student Name: _____

Homeroom Teacher: _____

Names of group members: _____

ABA Form Planner

Look at your song...

Do I have:

- Enough notes in my bar?
- A variety of notes and values in my composition?
- A composition that sounds musical or interesting?
- A song that follows an ABA form pattern?
- A transcription of my piece onto staff paper/finale?
- Exit cards that need to be completed?
- An understanding of the creative process?
- A composition that rocks! You bet. 😊

How did we do? Rate your work

	Did not do	Mostly effective	Highly effective
ABA form			
Notation			
completed exit cards			
Use of rehearsal time			
Creative process			

EMAILS...

I totally agree. go for it. I didn't mean to suggest a theory parameter. i think we often give too much structure to our classroom activities...the parameters i suggest or reference are meant to encourage creativity not stifle it. but as you are saying...with younger kids
no parameters at all...no matter how loose and encouraging can be better. they are more likely to just be creative at a younger age

On 15-Jul-11, at 3:56 PM, Dave Jarry wrote:

Hi Doug,

I have to say in reading the article on 'Teacher Control and Creativity' I decided to lift the parameters/restrictions of the performance task to encourage the composing/creative process (Big idea).

However, prior to reading the article I had decided I would have the students create 4 bars of 4/4 music using the tritone scale (C, D, E).

Doug, I remember when I started playing guitar in Gr 8 by ear, I wasn't at all concerned with notating notes/rhythms of what I was playing since it got in the way of creativity. Similar to what the article said, I tried this lesson out this year and noticed the same results that the article had mentioned. The parameters stifled creativity. I think I would prefer to see the kids figure something cool out on the xylophone (that they like!!), record it and then try to decipher what they did using theory. The teacher can help the students figure out the notes/rhythms they used during playback. This way, kids will take more ownership of the task because it's driven by their own creativity uninterrupted by the confines of structure. When I gave this lesson earlier this year, I just found that the best stuff they came up with was when they were jamming on the xylophones and when it came down to following the parameters/theory to create the task they quickly lost interest. Playing first what they like, recording it and then deciphering the notes works best in my opinion. Yes, I can even reduce the notes to 5 or 3 but in my opinion providing the rhythm values will stifle the creative flow.

As you mentioned, I added that the teacher & class would create an ABA form tune as an example for the rest of the students prior to assigning the task.

This article rang true for me and made me remember that less (structure) is more (creativity).

Thanks,
Dave

From: doug.friesen@utoronto.ca
Subject: Re: Mini-unit proposal
Date: Wed, 13 Jul 2011 21:36:02 -0400
To: davejarry@hotmail.com

Dave,

Looks good. Do you plan on giving them specific notes/rhythms to work with on the first day? They might need that. And also, creating an ABA form piece all together at first always helps. asking for ideas and creating, reflecting, revising, and rehearsing together...even if it doesn't use the same rhythms or notes (or any specific and is just sound blocks)

Also wondering what you might think the "big idea" might be here. Placing individual creativity on a form, or using a form to encourage individual creativity in collaboration?

On 12-Jul-11, at 8:55 PM, Dave Jarry wrote: